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AMANDA BUENO DE OLIVEIRA

ILLOCUTIONARY POWER IN TWO TRANSLATIONS OF 'DUBLINERS': A COMPARATIVE ANALYSIS

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Thesis presented to the Language Arts English/Portuguese College of the Academic Department of Modern Foreign Languages – DALEM – and the Academic Department of Language and Communication – DALIC – of the Federal University of Technology – Paraná, as a requirement to obtain the Teaching degree.

Advisor: Flávia Azevedo

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ILLOCUTIONARY POWER IN TWO TRANSLATIONS OD 'DUBLINERS': A COMPARATIVE ANALYSIS

por

AMANDA BUENO DE OLIVEIRA

Este Trabalho de Conclusão de Curso foi apresentado em 21 de junho de 2017 como requisito parcial para a obtenção do título de Licenciado no curso de Letras Português/Inglês. O candidato **AMANDA BUENO DE OLIVEIRA** foi arguido pela Banca Examinadora composta pelos professores abaixo assinados. Após deliberação, a Banca Examinadora considerou o trabalho aprovado.

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"I must first ask the reader to imagine the translation of literature as taking place not in a vacuum in which two languages meet but, rather, in the context of all the traditions of the two literatures. (LEFEVERE, 1992, p. 6)

ABSTRACT

OLIVEIRA, Amanda Bueno. **Illocutionary Power in Two Translations of 'Dubliners'**: A Comparative Analysis. 2017. 52 páginas. Trabalho de Conclusão de Curso de Licenciatura em Letras Português – Inglês – Federal Technology University – Paraná. Curitiba, 2017.

This work is inserted in the Translation Studies area with emphasis on literature and aims at investigating illocutionary power, according to Lefevere, on two different translations of James Joyce's short stories. Illocutionary power is described by Lefevere as a part of the text that does not only carry a semantical or linguistic meaning, but is added to cause an effect on the reader. Through corpus research we will examine the occurrence of illocutionary power in the Brazilian Portuguese translations by Guilherme Braga and José Roberto O'Shea of the respective Joyce's short stories from Dubliners: *Araby*, *Eveline* and *The Dead*. We also analyze how these occurrences impact the text, how each translator deals with it and the effects it may cause in the translations.

Keywords: James Joyce. Parallel Corpus. Brazilian Portuguese translation. Illocutionary power. Literary translation.

RESUMO

OLIVEIRA, Amanda Bueno. **Illocutionary Power in Two Translations of 'Dubliners'**: A Comparative Analysis. 2017. 52 páginas. Trabalho de Conclusão de Curso de Licenciatura em Letras Português – Inglês – Federal Technology University – Paraná. Curitiba, 2017.

O presente trabalho é inserido na área de estudos de tradução literária e tem como objetivo analisar o poder ilocucionário, de acordo com a descrição de Lefevere, em duas traduções dos contos de James Joyce. Poder ilocucionário é descrito por Lefevere como algo que é adicionada ao texto não somente por seu significado semântico ou linguístico, mas intencionalmente para que cause alguma reação no leitor. Fazendo o leitor lembrar de algo do texto ou fora do mesmo, como por exemplo, uma alusão cultural. Com a comparação de corpus iremos analisar as traduções de Guilherme Braga e de José Roberto O'Shea dos contos; *Araby*, *Eveline* e *Os Mortos*. Também analisamos o efeito que essas ocorrências causam no texto, como cada tradutor lida com isso e quais efeitos podem ocorrer na tradução das ilocuções.

Palavras-chave: James Joyce, Corpus paralelo, Tradução português brasileiro, Poder ilocucionário, Tradução literária.

SUMMARY

Introduction

In Kosztolányi's short story entitled *O tradutor cléptomaniaco* (1996), a couple of friends are talking about old times and other writers that are not with them anymore. One of them mentions Gallus, someone described as talented, intuitive and cult. They only have good things to say about the fellow, except for one thing. He would steal everything that he could put his hands on. He did not care about the price of the object. His only intention was the stealing itself. His closest friends tried to talk some sense into him, but he would not listen, since his nature was stronger than his reasoning.

Once, when in a train to Vienna, he stole a wallet and was surprised, caught and brought back to Budapest in hand cuffs. His friends tried to help him, saying he was not a thief, but a kleptomaniac. As writers, they knew the power that that single word could have, but all that the jury saw was a thief. In the trial, he was sentenced to two years in prison.

After he was released he bagged one of his friends for help, the only thing the former prisoner knew how to do was writing, therefore his friend got him in touch with an editor. This editor gave Gallus a translation job, it was one of those stories that one does not even read, as they are so bad, you just translate for the sake of the job. The translation was finished in two weeks. However, the translation could not be used. Because Gallus had stolen from the book. How could he do that?

> "Countess Eleonora sat at one of the corners of the ball room, dressed for the night, wearing the family jewelry: a diamond tiara, inherited from her great-great-great-grandmother, a German prince spouse; laid at her swan chest, real pearls with of an opaque glow; her fingers could almost tighten with the diamond rings, sapphire, emerald..." The Hungarian manuscript, to my surprise, read as: "Countess Eleonora sat at one of the corners of the ball room, dressed for the night..." That was all. The diamond tiara, the pearl necklace, the diamond, sapphire, emerald rings, all gone. (KOSZTOLÁNYI, 1996, p. 9)[1]

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[1] My translation: "A condessa Eleonora estava sentada num dos cantos do salão de baile, vestida para a noite, usando as velhas joias da família: tiara de diamantes, herdada de sua tataravó, esposa de um príncipe alemão; sobre seu colo de cisne, pérolas verdadeiras de brilho opaco; seus dedos quase se enrijeceriam com os anéis de brilhante, safira, esmeralda..." O manuscrito húngaro, para minha grande surpresa, assim trazia: "A condessa Eleonora estava sentada num dos cantos do salão de baile, vestida para a noite..." Sem mais. A tiara de diamantes, o colar de pérolas, os anéis de brilhante, safira e esmeralda, haviam desaparecido. (KOSZTOLÁNYI, 1996, p. 9)

He had literally stolen several items: where there were 5 bags he would translate to only 3, where there was silver he would change to brass, he stole castles, money, everything he could, sometimes changing something expensive for something of low quality, stealing the quantity or simply not mentioning the object at all. After that, his friend gave up and never helped him again.

The narrator of the short story condemned what Gallus did; however, one may consider that Gallus has a more contemporary view on translation while the narrator has a more conservative one. Translations studies, for a long time were heavily conservative. The analyses were based only on linguistics and lexical equivalence, however, this started to change with the "cultural turn" in the 80's in which culture started to be considered a great part of a translation process. Scholars were not looking for equivalences anymore, they were researching the different approaches translators could have to the same text because of their different conceptions of literature, how to translate cultural aspects to distinct cultures or how translators dealt with these changes. Therefore, if Gallus produced an excellent translation (in the short story the narrator's first impression was that the target text[2] was even better than the source text), but made a few changes in numbers and things that do not alter the essence of the story, his action should not be considered a crime. According to contemporary theories of Translation Studies, Gallus' target text would be treated as a rewriting, which, according to Lefevere (apud Martins, 2010) all translations are. In that case, our kleptomaniac translator would not be punished for his interference in the story.

In the present investigation, we adopt Lefevere's conception of translation to examine our data. In concordance with the main character of the mentioned short story, we are not considering the source text as something untouchable and isolated. We take into consideration the cultural aspects that may appear during the translation process and how translators deal with it. However, since analyzing every cultural aspect would be too broad we decided to focus on the illocutionary power of the text, described by Lefevere as one of the relevant aspects that translators have to deal with. In order to make things clearer, we start the paper by bringing a brief overview of Translation Studies and how it has changed through time.

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[2] In this research, we use the terms source/target text to refer to the original/translation.

1 Translation Studies

Translation has been part of society since ancient civilization. The first known European translator was Lívio Andrônico, who produced a Latin edition of The Odissey. Although translations became popular with reflections regarding Cicero and Horacio, there was not a lot of theoretical production, besides a couple of translators digressing about their translations and impressions related to it. Most of what is considered classical impressions on translations were written in German or English, by names such as; Martin Luther, Abraham Cowley, George Chapman, Goethe, Ezra Pound and Walter Benjamin and by contemporary theorists; as Lefevere, Susan Bassnett and Lawrence Venuti (MARTINS, 2010).

In contrast, if "interest in translation is practically as old as human civilization, and there is a vast body of literature on the subject which dates back to CICERO in the first century" (BAKER, 1998, p. 277, *grifo do autor*), the area dedicated exclusively to Translation Studies is rather new among scholars. In fact, there were studies regarding translation, but they fell onto other categories, such as comparative literature or contrastive linguistics. Only recently, a subject called Translation Studies and only applying to those, has been recognized as a field of study (BAKER, 1998).

In order to systematize the new subject, Holmes (Baker, 1998) created a framework for organizing academic activities within this domain that is widely accepted until now. The framework divides translation studies in two major areas: pure translation studies and applied translation studies. Pure translation has two objectives; describing translation as it occurs and developing principles for describing and explaining it. The first area falls into descriptive translation studies and the second into translation theory. The other major areas applied to translation studies covers activities with more practical applications, such as translator training and translations aids.

Holmes (1972 apud Baker, 1998) also mentions two important types of research; the study of translation itself and the study of methods and models which work better for each research in the discipline. Another consideration done by the author is that theoretical, descriptive and applied studies have a dialectical relation, therefore, in order to be complete, translation studies must consider the three areas.

As this field of research is very dense, other ways of dealing with the area have appeared. For example, on *A Corpus-based View of Similarity and Difference in*

Translation, Baker (2004) analyses how a researcher can work with corpora to analyze translated and non-translated texts in terms of frequency and distribution. The author proposes a way to analyze translations that may have a higher level of transparency[3], (ibid) as with corpora, since other researchers can verify the data. In other words, corpus studies give scholars the ability to see their findings in number, something much more palpable than before, when you could not compare the number of sentences between large texts (you could, but corpus studies made it much easier). Now the researcher can compare by number his data and other scholars can also verify those findings, everything is much more objective and clear for researchers and translators.

Baker (2004) also states that more important than collecting data is analyzing it and the choices made on how to analyze it. On her study, she chooses to analyze recurring lexical patterns or lexical phrases in translated and non- translated English, patterns of variation in the use of these recurring phrases among individual translators, (ibid) and what questions could be raised regarding the results of the comparison with corpora methodology, offering possible ideas on how to work with corpora methodology.

It is important to emphasize that for a long period of time, studies regarding translation and literature tended to analyze if a translation was good or not[4] and not how it was perceived by the public or why the translator made these or those choices. Other studies on translation try to work as a guideline for future translations, establishing parameters on what is a good translation method and what is not. According to Baker in *Towards a Methodology for Investigating the Style of a Literary Translator* (2000), there are many corpora analysis studies that gather a great amount of data, but there are no data analyses after gathering it.

In other studies the translator is judged without further analyses on the background of the professional or on the choice of his source material and target language. Baker's (2000) studies try to consider all of these aspects, showing that there is much more to a translator than only reproducing a work exactly as it was in the source language:

> The implication is that a translator cannot have, indeed *should not* have, a style of his or her own, the translator's task being simply to reproduce as closely as possible the style of the original. We may well want to question the feasibility

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[3] Baker (2004) suggests that the criteria chosen by the translator would be easier to identify in a study in which corpora is used, as all the data that was gathered can be seen by the reader.

[4] There is an area called translation quality, which describes standards that should be followed by translators. Each country has its own set of rules.

of these assumptions, given that it is as impossible to produce a stretch of language in a totally impersonal way as it is to handle an object without leaving one's fingerprints on it. (BAKER, 2000, p. 244)

As such, it is highly unlikely not to see the mark of a translator in a translation, each translator brings a piece (voice) of him or herself into the work. There is no absolute impartiality when even the words or punctuation one chooses affects the result. Under those circumstances, a group of scholars started to describe different points of view to translation theories, they considered not only the words, lost in a void, but culture and history were also included as important elements of the process. Two of these scholars, their contributions and importance were presented in *As contribuições de André Lefevere e Lawrence Venuti para a teoria da tradução*, by Peixoto Martins (2010).

Martins (2010) discusses the important role that André Lefevere and Lawrence Venuti had in translation theory. The article points out the contributions made to the translation field in the English language, focusing on Lefereve's *Reescrita e padronagem* and on Venuti's *a invisibilidade do tradutor*. In spite of having different approaches to themes, both scholars share the vision that translation is not only language and meaning, but also, rewriting and transformation. Levefere has published many articles on translation studies and theories. As translation became a field in itself, literary translations started to focus more on culture and history, which, according to Martins (2010), indirectly or not, may have influenced the translation theories at the time.

1.1 The Complexity of Literary Translation

After briefly presenting translation history, we are going to introduce the complex issue of literary translation according to Lefevere (1992). The author states that, in translation, we must consider not only the texts, but all the tradition of the two literatures, since the translator mediates between these traditions. Therefore, he has the ability to construct the image that will be viewed by the reader, changing it to what he thinks that will be more meaningful to the reader's culture or not, depending on what kind of translation he wants to produce. He starts describing literary studies on what he considers to be its first phase.

Around 1930 linguistics started playing a big part in literary translations, although linguistic theorists were still considering language as an abstract system, "the Saussurean "langue", whereas translators and translation scholars were interested in language in concrete use, the Saussurean "parole"" (LEFEVERE, 1992 p. 11). Therefore, translation

was being studied in a way that does not consider the use of the language, but only the language, looking for equivalent words and not for translations that would consider all the meaning each word may carry.

The second phase of linguistics-based translation studies focused on text linguistics rather than words, but is still aimed for equivalence. Toury (apud LEFEVERE, 1992) postulated that translations should find the "adequate" translation for every given word, however the adequacy is only in the scholar's mind, it is a construction of his beliefs and ideas. In the same period, linguistic approaches in which the translator was considered the mediator between two texts started rising. This area is overall considered too vague and "bogged down in the psychological process of translation" (LEFEVERE, 1992, p. 11), nevertheless it was shrewdly observed that there is no perfect translation. In other words, the acceptance of a translation in a certain circumstance depends on the translator's ability to present a culture in a way that can be read by other cultures.

Alternatives to these beliefs were produced by Popovic and Even – Zohar, (apud LEFEVERE, 1992). Both authors try to escape the linguistics studies and consider translation a decision-making process, whether to choose one way to translate or another and why to do it, are reasons that only the translator can answer. But to be able to do this he must have knowledge of the culture being translated. Zohar (ibid) goes beyond and defines translation as acculturation, a process of negotiation between two cultures:

> Translation can teach us about the wider problem of acculturation, the relation among different cultures that is becoming increasingly important for the survival of our planet, and former attempts at acculturation- translation can teach us about translation. Studies in literary translation focus of necessity on literature and the evolution and interpretation of literatures as part of the wider area of acculturation. (LEFEVERE, 1992, p. 12)

Considering what was presented above, literary translation studies are in a moment in which culture and translation are analyzed together, thus, our research tries to follow this theory. In sequence, studies with similar theoretical background are presented to illustrate and justify the relevance of this type of investigation.

Another scholar whose theoretical background is essential for the comprehension of this analysis is Gray. He is the main source for many of the literary analysis. The professor emeritus of English and comparative literature at Columbia College has produced a great amount of content regarding Joyce. Gray published a collection of 18 essays on Ulysses, named; *From Homer to Joyce* he also had one of the most popular courses of the College, entitled, *Eliot, Joyce, Pound*. His website with Roger B. Blumberg

was highly valuable for the interpretation of many passages. Thankfully the professor has decided to maintain his website free and available for all that may be interested in its content.

1.2 Related Works

This research was first inspired by the study entitled *Features in translated Brazilian-Portuguese texts: a corpus-based research* (2002) by Magalhães and Batista, whose main objective was to analyze simplification and explicitation features as pointed by Baker. The authors chose to analyze two translations of chapter V from the novel *Frankenstein*.

The novel *Frankenstein* and two respective translations were used as a parallel corpus[5]. The chapter was chosen for being the one that describes the moment that the creature came alive. Although they performed a linguistic research the scholars also tried to analyze the cultural aspect regarding the monstrous narrative of the book as representative of cultural issue, as stated before. Meaning that the intention of the analysis is not only analyze and gather data, but see the implications resulted from it. The authors (2002) mention that there is not a significant difference in the frequency of most words in the original and the translations; in fact, when there is any difference at all it can be attributed to differences in each language system (MAGALHÃES; BATISTA, 2002).

The authors concluded that the two translations have a higher lexical density than the original, rejecting the idea of simplification, identified by the use of a less varied vocabulary. This fact contradicts the concept of universal of translation, which states that the feature of simplification is common to all translations. The study done by Magalhães and Batista, contributed to the present research. They combined a linguistic and cultural study. While using a corpora comparison the authors analyzed two Brazilian Portuguese translations and compared them to the original. Verifying what is the role that the translation universals played in the target texts and how it could change the monstrous narrative as representative of cultural issues.

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[5] A parallel corpus is a collection of texts in their source language and its translations in one or more languages. As Sardinha (2004) points out in *Linguistica de Corpus*, most parallel corpora consist of only two languages.

Recently other two TCCs that fit into this area of study were published at UTFPR; *From Wuthering Heights to Morro dos Ventos Uivantes*: *A comparison between translations* by Jemima Caldeira; and *Wuthering Heights*: *a corpus based study within literary translation* by Paula Vargas, both supervised by the same Professor who coordinates the present investigation. The two publications are summarized here as they also help understanding the scope of this research.

Caldeira's *From 'Wuthering Heights' to 'Morro dos Ventos Uivantes': a comparison between translations* studies the representation of two characters from the title book, Joseph and Hareton, in two Brazilian Portuguese translations. One written by Mendes (1938) and another, by Braga (2011). On the original work, both characters have defining accents as part of their characterization. The author of the research observed that Mendes chose not to adapt this characteristic into his translation, depicting their speech in a manner close to that of the other characters, while in the second translation, Braga adapts these accents using characteristics from the Brazilian redneck accent.

By analyzing the source text and both translated texts, the author verified if these choices, and their descriptions of the characters, showed significant differences in their characterization. She concluded that, in Mendes' text the character's portrayal was softened, and traits such as their social class and level of education were apparent only through the narration and lexical choices. In Braga's text the use of an existing accent on the translated language helped present these characteristics on the dialogue as well.

Vargas' *Wuthering Heights: A corpus based study within literary translation* analyses the influence of the problem of equivalence (Baker, 1993) on the representation of two other characters from the title book. This time Catherine and Heathcliff, on another translation, by Rachel de Queiroz (1937).

By using a parallel corpus with text from both the source text and its translation, the study shows that the words used in the translation gave a different propositional and expressive meaning to the nouns and adjectives used to describe the characters. As some of the words in the source text have equivalents on the translated language, this ended up softening the personalities of the characters.

Another essay that inspired the production of this research was Patai's *Machado de Assis em Inglês* (1999), in which she discusses different points of view in translation

and compares two translations. The author compares the two first translations from *Dom Casmurro*, one by Helen Caldwell (1953) and the other by Scott-Buccleuch (1992).

According to the author, both translators achieved adequacy in their translations, but from her perspective, Cadwell (a) was more careful and showed more respect to the source material, as can be observed in the examples below:

Era mulher por dentro e por for a, mulher à direita e à esquerda, mulher por todos os lados, e desde os pés até a cabeça.

a. She was a woman within and without, a woman to the right and to the left, woman on every side and from head to foot.

b. In every possible way, inside and out, from head to foot, she was a woman.

While Cadwell kept the source material repetitions, Scott-Buccleuch decided to keep only the general idea of the sentence. The author (1999) contrasts many other examples in which the translators made different choices on how to deal with the text. Patai points out that Cadwell is a faithful translator, even submissive to the source material, on the other hand Scott-Buccleuch acts more like an editor of the work, for example, he removes the chapters 52, 57 to 60 and 63 and 64 and he also ties together/merges chapters 54,55 and 56 turning it into one chapter. The scholar states that this makes his translation flow better and that this is very common among contemporary editors. Nevertheless, for the author, there is a loss when this is done with a text from Machado.

> However, with Machado de Assis the effect caused by the removal of nine chapters, done by the translator, diminishes immensely the complexity and self-reflection of the original text. For those who believe that the value of the novel is in the relationship between Capitu and Bento, and that only wish to follow the plot, little damage is done. But for the readers who wish to know what, as a novelist, Machado de Assis is capable of, the loss is invaluable. (PATAI, p. 44).[6]

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[6] My translation: *Já com Machado de Assis, o efeito causado pela remoção, por parte do tradutor, de nove capítulos, é o de diminuir enormemente a complexidade e a auto-reflexão do texto original. Para aqueles que acreditam que o valor do romance está no relacionamento de Capitu e Bento, e que querem simplesmente acompanhar o enredo, pouco dano terá sido feito, talvez. Mas para aqueles leitores que querem saber o que Machado de Assis, como romancista, é capaz de fazer, a perda é inestimável.* (PATAI, p. 44).

As a final point, the author concludes that translators have a creative part in the text, but their creation is different from the writer's creation. In order to be part of that group that sadly tries to take the author's part in the creation is maybe related more to financial reasons than anything, as the editors pay well those translators that are already established in the translating area, which also influences the works that will be translated and how they are going to be translated.

After presenting works that are related to our object of study, we now describe the nature, scope and objective of the present investigation that fits within descriptive translation studies, product oriented DTS, in which the object of analysis is an existing translation (Holmes apud Baker, 1998). Similarly to the studies presented previously, we use a parallel corpus consisted of three short stories by Joyce and two translations into Brazilian Portuguese to investigate how the illocutionary power (as defined by Lefevere) of the source text was conveyed (or not) in the target texts.

The present work uses corpus linguistics as an approach to examine data. The use of parallel corpus is a common and useful tool on translation studies nowadays. As previously mentioned, corpora have given scholars a powerful tool, as it enables the analysis of a large amount of texts and "translates" the source and target texts into numbers providing a new way of studying translations.

As this work aims to analyze the illocutionary power in translation from English to Portuguese and what may be lost in the translation, we analyze three short stories and their respective translations. The concept of illocutionary power is explained in the next section.

1.3 Illocutionary Power

According to Lefevere (1992), the translator does not only have to translate words, but the professional has also to deal with the "illocutionary power" of language. The scholar defines illocutionary power as a part of the text that carries not only a semantical or linguistic meaning, but it is included in the text to cause an effect on the reader:

> Because language is the expression of a culture, many of the words in a language are inextricably bound up with that culture and therefore very hard to transfer in their totality to another language. In British English, for instance, you can say to someone, "I think you were born at Hogs Norton," and mean that the person spoken to has no manners. If you have to translate the phrase into another language, it is easy to convey its semantic information content, namely, "no manners." It is difficult, if not impossible, to literally (faithfully) render its "illocutionary power". Often, something of that power can be

> conveyed only by the judicious use of analogs in the target language. (LEFEVERE, 1992, p. 17)

As mentioned by the author (ibid), the semantic meaning may be translated easily. The intriguing part lays on how the translator will deal with the reference to an English medieval little village that carries the idea of having "no manners". The translator may choose an expression that is closely linked to that idea on the target language, add a footnote to explain the author's intention. Regardless of how they deal with the problem, "translators cannot possibly anticipate all the configurations of texts in which problems will arise" (LEFEVERE, 1992, p. 11). Just as an ESL teacher may have to do in a classroom, to explain a dialogue or a text, bringing equivalents to the references used in it to the classroom may help the student grasp the meaning of the illocutionary power of a speech or joke.

Lefevere (1992) lists several different ways in which an author can create illocutions. In order to exemplify this, the scholar works with five randomly chosen anthologies. The examples of illocutions are in alphabetical order and include 23 categories presented below:

1. Alliteration
2. Allusion (including the subcategories biblical allusion, classical, cultural and literary).
3. Foreign Words
4. Genre
5. Grammatical Norms
6. Metaphor
7. Names
8. Neologisms
9. Off-rhyme
10. Parody
11. Poetic diction
12. Pun
13. Register (divided in three categories: utterance and situation; situation and situation; and utterance, situation, and time)
14. False friends
15. Jargon

16. Sociolect
17. Idiolect
18. Language variants
19. Rhyme and meter
20. Sound and nonsense
21. Syntax
22. Typography
23. Word and thing.

We have chosen to use some of the author's examples to explain the illocutions, but we also bring extra material (selected from the parallel corpus) to illustrate the concepts. We describe only the categories that were identified in the parallel corpus (biblical allusion, classical allusion, cultural allusion, literary allusion, grammatical norm, metaphor, pun, register, typography and word and thing) leaving aside those that are recurring in poetry (off-rhyme, poetic diction, rhyme and meter), since they are not the focus of our study. The examples are organized by the authors' initials: [JJ] for Joyce, [GB] for Braga and [JO] for O'Shea. After presenting the categories, we analyze the recurring ones in the analysis section.

Allusion

Allusion is when the author refers to something that is not necessarily mentioned on the text with the objective of emphasizing the message they are trying to convey (LEFEVERE, 1992). This resource is recurrent in literary texts and it can be classified into four distinct forms: biblical, classical, cultural and literary.

A biblical allusion, as the name says, refers to the bible, as can be observed in the example below [1]:

[1] [JJ] The wild garden behind the house contained a central apple-tree and a few straggling bushes, under one of which I found the late tenant's rusty bicycle-pump.

[GB] O jardim negligenciado atrás da casa tinha uma macieira e arbustos tortos em meio aos quais encontrei a enferrujada bomba de bicicleta do falecido morador.

[JO] No centro do quintal abandonado que havia atrás da casa via-se uma macieira e alguns arbustos esparsos, sob um dos quais encontrei, enferrujada, a bomba de encher pneu de bicicleta que pertencia ao antigo inquilino.

One may see a biblical allusion in the description of the garden, but an allusion that twists the original meaning; in the bible, the garden is beautiful and full of life, in *Araby* the garden is dead and abandoned, but the apple tree is still there. Joyce placed the apple-tree in the middle of the garden, Braga chose to suppress the location and just referred to the type of tree found in there, but the allusion does not suffer a lot, as there is an equivalent in Brazilian Portuguese, however, by suppressing the location the allusion is weakened. O'Shea, on the other hand, preferred to start with the location of the tree, giving even more emphasis to it.

Classical allusions refer to classic literature, such as the Romans or Greeks. String pair [2] is an example of classical allusion.

[2] [JJ] I will not attempt to play tonight the part that Paris played on another occasion.

[GB] -Não tentarei desempenhar hoje à noite o papel desempenhado por Páris em uma outra ocasião.

[JO] Não me atreverei a proceder aqui como procedeu Páris em outra ocasião.

Gray (1997) alludes to the fact that in mythology, Paris had to choose among the three goddesses Hera, Athena or Aphrodite. He chose Aphrodite, who promised him the most beautiful woman on earth. In sequence, he kidnapped Helen and the war of Troy started. Again the allusion refers to a character that despite not being part of our reality, is not strange to Brazilian culture. Consequently, the allusion is not lost during the translation process.

A cultural allusion refers to something that one will only understand by knowing the culture that is referred in the citation; it may be only a word or a saying (LEFEVERE, 1992). This type of allusion is not accessible if you are not inserted or have deep knowledge about that culture. Lefevere's cites the example below to illustrate this type of allusion:

> In his poem "Dora versus Rose" Austin Dobson uses the line, "From the tragic-est novels at Mudie's" (amis 158). Mudie owned one of two influential lending libraries in Victorin England (W.H Smith owned the other). People who could not afford to buy books got their reading matter from Mudie's or Smith's lending libraries. Most books supplied by those libraries would be the equivalents of today's best-sellers: tearjerkingly tragic, sentimental, soon forgotten. They often told the story of a man torn between two women – precisely the kind of story Dobson parodies in his poem. (LEFEVERE, p. 25-26)

Finally, a literary allusion is when the author refers to another piece of work to state something on his writing (LEFEVERE, 1992). String pair [3] is an example of literary allusion:

[3] [JJ] I found a few paper-covered books, the pages which were curled and damp: *The abbot*, by Walter Scott, *The Devout Communicant* and *The Memoirs of Vidocq*.

[GB] *The Abbot,* de Walter Scott, *The Devout Communicant* e *The Memoris of Vidocq*.

[JO] The Abbot, de Sir Walter Scott, The Devout Communicant e The Memoirs of Vidocq.

In Brazilian Portuguese, *O abade* is a historical novel by Sir. Walter Scott. It is a sequel to *The Monastery* which depicts Scottish characters. In *The Memoirs of Vidocq* by Francois-Jules, the main character (Vidocq) was a policeman commissioner who was also a thief. Regarding, *The Devout Communicant*, there are three books with the name that could be the intended allusion, however, according to Gray (1997), the main point is not knowing to which book Joyce was referring, but to take into consideration that any of the three books would have a highly religious vocabulary, and that could have influenced the boy's vocabulary.

Both translators chose to keep the names in English and they did not add footnotes. It could have been interesting to add a footnote, since the Brazilian readers might not be as familiarized with those works as the Irish public is, since those books are part of their own culture.

Foreign Words

Foreign words bring a problem of double translation. Under those circumstances, the translator must decide if he will translate to the target language or if they will keep the foreign word and add a translation in the footnotes. However, the word may not even sound as foreign in the target language and translating the word may bring a loss to the text, as the author most likely had an intention when using that specific word (LEFEVERE, 1992).

There are few foreign words in the chosen short stories that the translators chose not to change, such as *Café Chantant.* In other occurrences, O'Shea decided to make a footnote with the translation or meaning of the word. We believe the translator has done that to help the reader grasp the possible meaning that the word or sentence could bring

to the text, as many subtle things may have an important meaning to the story. This way the reader is able to see the foreign word and still know its meaning.

Grammatical Norms

Grammatical norms is a category related to situations in which the author does not follow the grammatical rule. The objective of this choice is to make the reader notices that mistake and constructs a meaning for it, based on the context (Lefevere, 1992). The author presents the following example to illustrate the concept:

> In O. Henry's short story "One thousand dollars," Miss Lauriere's "mistaken" use of the personal pronoun in the objective case alerts the reader to the comparative rank Mr. Gillian occupies in her esteem: "[H]her dresses mentioned the name of Mr. Gillian. 'Let it in,' said Miss Lauriere (RAFFEL, 1985[7] apud LEFEVERE, 1992, p. 35)

Metaphor

Metaphor is the use of a term or a sentence in which one object or person may have an allusion to another thing. In consequence, there is usually another meaning to be taken from the metaphor, which is not explicit to the reader. Observe string pair [4] below:

[4] [JJ] North Richmond Street, being blind, was a quiet street except at the hour when the Christian Brothers' School set the boys free.

[GB] A North Richmond Street, por ser uma rua sem saída, era silenciosa, exceto na hora em que a Christian Brother's School soltava os garotos.

[JO] A NORTH RICHMOND STREET, por ser uma rua sem saída, era tranquila exceto no horário em que a Christian Brother's School dispensava os meninos.

In the beginning of *Araby* Joyce chooses words that set the tone for the rest of the story, and these words are full of "negativity", including the word *blind*, to say that the street is a dead-end street. One may also see the word *blind* as a metaphor for the boy at the beginning of the story in relation to the boy at the end of the story, after his "eyes are opened". The possible metaphor is lost in the Brazilian translation, as in Brazilian Portuguese one cannot use something similar to blind to say that a street is a dead-end (SALMA, 2012).

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[7] RAFFEL, Burton, The Signet Classic book of American Short Stories. New York. 1985

Another possible metaphor is the use of "set the boys free", to say that the school had released the boys, this is another choice that is not possible to be translated into Brazilian Portuguese with the same illocutionary power. "Set free" is a common expression to talk about doing chores or obligations, but in Brazilian Portuguese using the word "free" would give a very strong sense of prison for the sentence, something that in not implied in Joyce's sentence.

Names

All the names were kept in their source language by both authors, including the names we have in Brazilian Portuguese, such as; "street" and "school". The names for all the characters were also kept as they were in the source material. Lefevere points out that the names given to the characters may be the author's way of showing the readers traits about their personalities, or about a theme in the story. Such as the character Lily, from *The Dead*, she has the name of a flower that is commonly related to the theme of death, a topic that is always present, directly or indirectly in the short story. In Brazilian Portuguese, the translation may be lost, as the flower translates to *Lírio*, therefore, the name Lily does not carry the allusion to death. Unless the translator adds a footnote about this or localizes the name, changing it to a flower related to death that can still be used as the name of a character.

Gabriel and Michael could also be selected into the "name category"; however, we see that the names only have an illocution power when related to the bible. If one does not consider the bible the meant allusion would be different. Future studies may consider the combination of these two categories; nevertheless, the categories may vary depending on the study.

Pun

A pun is a play with the double meaning of words. Lefevere (1992) mentions that puns may also refer to cultural or literary allusion or only be based on the sound of a word. The following example was taken from Lewis Carroll's *The Palace of Humbug*.

> The well- remembered voice he knew,
> He smiled, he faintly muttered: "Sue!"
> Her very name was legal too. (GRIGSON, Geoffrey 1987[8] apud LEFEVERE, 1992, p. 56)

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[8] GRIGSON, Geoffrey, The Faber Book of Nonsense Verse. London; Faber, 1987.

Register

Register is how the speaker deals with different situations, and every language requires that the speaker adapts to each situation, for instance. It is trivial in a conversation in British English to say, "Would you please pass me the sugar". For a Brazilian speaker, the particular structure sounds as something said in a formal situation. Lefevere (1992) states that an author may use utterance (language use) and situation to reinforce the illocutionary power of the text. The scholar mentions that register examples will most likely appear when the language use does not match the situation in which it occurs, which he names utterance and situation. When the author mixes two situations, such as using a culinary recipe to write a poem, called situation and situation. And lastly when the author tries to reproduce the language of a period that is not the one in which the text is being written, named utterance, situation and time. (LEFEVERE, 1992). The register occurrence that appears in the three short stories is the first one, utterance and situation only. Such as, when the boy from *Araby* is in the supermarket and he starts imagining himself protecting something holy, to describe the scene, the narrator uses words that one would not normally use in a supermarket or to talk about the one they have feelings for.

[5] [JJ] These noises converged in a single sensation of life for me: I imagined that I bore my chalice safely through a throng of foes.

[GB] Para mim todos os barulhos formavam uma única sensação na vida: eu imaginava estar carregando o meu cálice em segurança no meio de uma horda de inimigos.

[JO] Aqueles sons convergiam para mim numa única sensação de vida: eu imaginava que conseguia carregar meu cálice a salvo através de uma multidão de inimigos.

Sound and Nonsense

Applies when the author uses a sound to express a feeling, in general a sound that exists in the source language. In those cases, the translator has to find a sound that carries the same idea in the target language. Observe example [6]:

[6] [JJ] "Derevaun Seraun! Derevaun Seraun!"

This sentence was maintained in both translation. There are a few explanations for these. Patrick Henchy (apud Don Gifford, 1982) considers this a variation of Gaelic, that means "At the end of pleasure, there is pain", however scholars have not agreed in the meaning of this sentence, it could also be a neologism created by the author. Both

hypothesis carry an illocutionary power, as it brings something that is not explicitly written and requires the reader's attention to create his or her own interpretation.

Typography

Lefevere (1992) refers to a typography that is not only used to give form to a poem, but also the one used by prose authors to state something, such as the pronunciation or rhythm of a song or in the following example, to remind the reader of an eye exam.

> In "Peakaboo, I Almost See You," Nash relies on a typographical 'gestalt" familiar to everyone who has ever had an eye examination: And you look at this chart and it say S H R D Q W E R T Y O P, and you say Well, why S H R D N T L U Q W E R T Y O P? and he says one set of glasses won't do. You need two. (EWART, 1986[9] apud LEFEVERE, 1992, p. 80)

Word and thing

The next category applies to cases in which the described thing exists in both languages, but the term in the target language lacks the variety of meanings present in the source language. String pair [7] is an example of word and thing.

[7] [JJ] "Therefore, I will not linger on the past.

[GB] - Portanto, não vou me deter no passado.

[JO] - Por conseguinte, não me deterei no passado.

According to Merriam Webster dictionary *linger* can mean that the person is taking a long time to die, or that one is parting slowing. There is not a word in Brazilian Portuguese that carries both those connotations, therefore the translators choose the word *deter*, which would be similar to "not stop" in the past. Thus, the possible allusion to death is lost in the translation so as the slow parting from the past.

1.4 Dubliners and the translations.

Having briefly presented the categories related to the illocutionary power of language as described by Lefevere (1992), it is now appropriate to turn to the piece of literary work chosen as object of analysis for this investigation. *Dubliners* was written by James Joyce and published in 1914, after many refusals from publishers. It is a collection of 15 short stories which describe the Irish middle class life in the beginning of the 20th century. The short stories are divided in four main categories; childhood,

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[9] EWART, Gavin, The Penguin Book of Light Verse. Harmondsworth, England; Penguin, 1986.

adolescence, adulthood and public life. In the present work, we work with one short story from childhood, *Araby*, one from adolescence, *Eveline* and one from public life, *The Dead*. The main themes of the book are; paralysis, life and death and epiphany (O'SHEA, 2012). Joyce chose Dublin as location for all the stories as he considers the city the center of paralysis.

> My intention was to write a chapter of the moral history of my country and I chose Dublin for the scene because that city seemed to me the centre of paralysis. I have tried to present it to the indifferent public under four of its aspects: childhood, adolescence, maturity and public life. The stories are arranged in this order. I have written it for the most part in a style of scrupulous meanness and with the conviction that he is a very bold man who dares to alter in the presentment, still more to deform, whatever he has seen and heard (JOYCE, 1906 apud FARGNOLI; GILLESPIE, p. 46, 1996)

The two translations analyzed were published in 2012, by O'Shea and by Braga. O'Shea was a University professor at UFSC (*Universidade Federal de Santa Catarina*), he has recently retired from the University. The professor and translator is known for being a specialist in Shakespeare, having translated more than 38 plays. He has been coordinating studies on Shakespeare for more than 23 years. O'Shea has also translated James Joyce before, as well as, Joseph Conrad, W.H. Auden, Richard Yates among others.

Braga started translating in 2005 and is a Doctor in English Language. He is famous for being nominated for a *Jabuti* award for his translation of *A Ilha da Infância*, from Karl Ove Knausgård. He has translated works from English, Swedish and Norwegian. He was also a resident translator in a variety of places, such as; Magyar Fordítóház in Hungary, in the Ireland Literature Exchange among other places.

O'Shea is revisiting and creating a new translation. In his own words:

> Having published a translation of Dubliners 20 years ago, the translator, firstly, would like to emphasize the fact that the present translation is more than a revised translation. In reality, the published text forms a new translation."[10] (O'SHEA, 2012, p.14).

While O'Shea attempted to keep the texts forms more equivalent, therefore, having a semantic or aesthetic approach to the text, Braga (2012b), on the other hand, tried to keep the text more fluid and pleasant to read, as he imagines it is in the source language. Braga wanted to provide readers with a material that could be read for the first

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[10] My translation: "*[...] tendo publicado uma tradução de Dublinenses vinte anos atrás, o tradutor, primeiramente, gostaria de ressaltar o fato de ser a presente versão mais que uma tradução revista. Na realidade, o texto aqui publicado configura uma nova tradução.*"

time without preconceived ideas about the text. It is important to mention that this is Braga's first translation of Joyce. Although working with the same source text, it is clear that the translators have different views about the translation process, a fact that influenced the compilation of the parallel corpus.

The simple fact that the translators have different views regarding the source text and how it must be translated is one of the elements that make literary translation such a rich field of study. Having this in mind, we hope this research might contribute to the field of translation studies and to the development of methodologies for analysis of translated literary texts.

On the next section of our study, we list all the occurrences of illocution that were identified in the parallel corpus, their categories according to Lefevere and a brief explanation on each finding.

2 Methodology

As previously mentioned, we work with parallel corpus methodology. We started by digitalizing the translations, as some texts could not be found online. The next step was the alignment process which consisted of the organization of the source text with the target text, in order to obtain string pairs. An example of string pair can be observed in the example bellow:

[XX] [JJ] […] Street, being blind, […]

[GB] […] por ser uma rua sem saída […]

[JO] […] por ser uma rua sem saída [...]

After the texts were digitalized, we identified the illocutions in the string pairs. When an illocution was found we would add a tag identifying the type of illocution:

In the string pair we can observe the occurrence of a metaphor.

[XX] [JJ] […] Street, being blind, […]

[GB] […] por ser uma rua sem saída […]

[JO] […] por ser uma rua sem saída [...]

For the sake of analysis, we used the string pairs where illocutions were identified to discuss how the translators dealt with each one of them, if they were able to recreate

the illocution in the translation, how they did it or how the absence or presence of the illocution affects the text.

Regarding the organization of the string pairs we always respect the following order; the source text by James Joyce [JJ] is in the first line, the second line is the translation done by Guilherme Braga [GB] and the third and last line is José Roberto O'Shea's [JO] translation.

At the beginning of each line the initials of the author are present, to make it easier to identify the sentences. Also, the string pairs are identified in the first line, before Joyce's initial by their number of appearance in the analysis. In the example above we have [XX] as a representation of the number. Each short story has a separated analysis, however they are numbered as one.

3 Analysis

3.1 Araby

3.1.1 Biblical Allusion

Another example of biblical allusion identified in *Araby* can be observed in string pair [8], where Joyce explicitly compares the bazaar to a church and the men inside are dealing with money.

[8] [JJ] I recognized a silence like that which pervades a church after a service. Two men were counting money on a salver.

[GB] Reconheci um silêncio como o que envolve as igrejas depois da missa. […] Fiquei escutando o tilintar das moedas.

[JO] Identifiquei ali um silêncio semelhante ao que reina numa igreja após a missa. Ouvi o ruído das moedas.

Gray (1997) points out the biblical reference here to Matthew 21:12-13, in which Christ expels men from a temple for dealing with money there. The allusion could be recreated in both translations, since it was created with the author portraying an image, not only one word, but the reference to the church, the silence and the men with the coins. The translators could recreate the allusion more easily, and also depict it in the Brazilian Portuguese version.

3.1.2 Cultural Allusion

String pair [9] is an example of cultural allusion, perceptible on the terms *come-all-you* and *O'Donovan Rossa*.

[9] [JJ] […] the nasal chanting of street-singers, who sang a come-all-you about O'Donovan Rossa, or a ballad about the troubles in our native land.

[GB] […] ás melodias anasaladas dos cantores de rua, que entoavam um *come-all-you* sobre O'Donovan Rossa ou uma balada sobre os problemas de nossa terra natal.

[JO] […] à voz nasalada dos cantores de rua, que interpretavam canções populares sobre O'Donovan Rossa ou baladas acerca dos problemas da nossa terra.

Come-all-you, as mentioned by Gray (1997) were songs sang in Ireland, in a variety of locations, that discussed events or heroes of the time. *O'Donovan Rossa* was an Irish revolutionary. Braga chose to keep the Irish term for the songs, O'Shea preferred to translate the term. We believe that translating the term makes the allusion clearer, one may think that "come all you" could be the name of a song, and not the name of a type of song. Using the name "come all you" maintains the familiarity the name may carry for an Irish reader, however since the term is not used in Brazilian Portuguese, the intimacy that the translator may have wanted to reproduce does not have that effect.

In string pair [10] we can also observe an example of cultural allusion.

[JJ] [10] She asked me was I going to *Araby*.

[GB] Ela me perguntou se eu estava indo para a Arábia.

[JO] Perguntou-me se eu pretendia ir ao *Araby*.

And an interesting point in which the translations diverge is that O'Shea chose to keep the name of the Bazaar in English, thus, giving the idea that it does not necessarily refers to a location. While Braga translated the name to *Arábia*. Therefore, in Braga's translation, until one learns that the *Araby* in the text is a Bazaar it may sound as if the boy was going to the Middle East. Gray (1997) points out the importance of the name.

> The title holds the key to the meaning of Joyce's story. *Araby* is a romantic term for the Middle East, but there is no such country. The word was popular throughout the nineteenth century -- used to express the romantic view of the east that had been popular since Napoleon's triumph over Egypt. And, of course, the story is about Romantic Irony, for the unnamed boy has a romantic view of the world. (GRAY, 1997)

In the example below (string pair 11), we can observe another example of cultural allusion found in *Araby*.

[11] [JJ] He said he believed in the old saying: 'All work and no play makes Jack a dull boy.'

[GB] Disse que acreditava no velho adágio: Nem só de trabalho vive o homem.

[JO] Disse que acreditava no velho ditado que dizia que quem só trabalha e nunca se diverte torna-se um chato.

The allusion made here is regarding a proverb, that has already appeared in many medias (movies, TV series and books) in Brazil. Thus, the saying has an established concept among readers of literary books and people that have contact with pop culture in English. But there is not a specific translation for it in Brazilian Portuguese, Braga chose to use a similar Brazilian proverb, while O'Shea decided to translate it, losing the quotation marks, however keeping the translation closer to the source material. Braga's translation refers only to work, thus we know that the uncle was not at work, however, O'Shea's translation seems to make a little clearer that the uncle had been drinking, as he refers to fun in the translation, implying that he was having fun, after work. The boy states that he could interpret the signs his uncle gave, but it is interesting to notice how the saying could be seen as a life lesson by a child. Its meaning would be clearer in Joyce's and O'Shea's words in these there is an explanation to why he drinks, while in Braga's, the use of the verb to drink is just as working, one does it to survive.

3.1.3 Literary Allusion

Now we discuss the literary allusions identified in *Araby*.

[12] [JJ] Or if Mangan's sister came out on the doorstep to call her brother in to his tea, […]

[GB] Ou se a irmã de Mangan saísse até a soleira da porta […]

[JO] Ou se a irmã de Mangan viesse ao batente da porta chamar o irmão para tomar o chá, [...]

In string pair [12], Mangan, was a well know Irish poet from the 19th century. While this would have been of general knowledge to Irish readers it is unlikely that Brazilian readers would be able to grasp such reference. As stated by Gray (1997) the

allusion to the author's name is a way of Joyce relating the story to romanticism and hypocrisy. The allusion is lost in both translations, since the translators did not add a footnote, unless the reader looks for the information elsewhere they will miss the importance of the name.

It interesting to point out that we defined this allusion as a literary allusion, nevertheless we noticed that in more than one occurrence the categories are not so strict and one example can fall into more than one category. We believe that defining this will depend on what one considers to be the strongest characteristic in the illocution. This may be the case in other examples.

Another example of literary allusion was identified in string pair [13]:

[13] [JJ] He asked me where I was going and, when I told him a second time, he asked me did I know The Arab's Farewell to his Steed.

[GB] Perguntou onde eu ia e, quando eu respondi pela segunda vez, perguntou se eu conhecia A despedida do Árabe ao Corcel.

[JO] Perguntou-me aonde ia e, quando repeti a informação que acabara de dar, perguntou-me se conhecia 'O adeus do árabe ao corcel': [...]

In the example above, *The Arab's Farewell* was well known by Irish audiences at the time, thus the reader could probably grasp the allusion (GRAY, 1997). However, in a quick research in Brazilian Portuguese for the name of the piece or the author only a few results appear, hinting that the allusion is probably lost for most Brazilian readers. Apparently, there is no Brazilian Portuguese version of the text yet, and maybe this is the reason that led the translators to translate the name, as in the previous literary allusions presented, most of the names were not translated. A possible explanation for the decision of translating this in [13] could be that the translators knew that the piece is not familiar to Brazilian readers, the translation could give the readers a small idea of what the poem refers to. Regarding the allusion Gray suggests.

> "The Arab's Farewell to his Steed," by Caroline Norton (1808-77), was so popular that Joyce could count on the association that the reader of Araby would (consciously or unconsciously) make with the story he is reading: the Arab boy sells for gold coins the thing that he loves the most in the world, his horse. However, as the horse is being led away the boy changes his mind and rushes after the man to return to money and reclaim his love. The final stanza reads:
> Who said that I had given thee up? Who said that thou wast sold?
> 'T is false! 't is false! my Arab steed! I fling them back their gold!

Thus - thus, I leap upon thy back, and scatter the distant plains!
Away! who overtakes us now shall claim thee for his pains. (Gray, 1997, ¶ 1)

This is lost in the translations, as the piece is not known by the Brazilian public, the connections that may exist between the character from Norton and Joyce's story are absent, the translators could have added a footnote with a short summary of the plot.

3.1.4 Register

In this string pair [14] we have the occurrence of both register and a word and thing situation.

[14] [JJ] The career of our play brought us through the dark muddy lanes behind the houses, where we ran the gauntlet [...]

[GB] A rota da brincadeira levava-nos pelos becos escuros e lodacentos atrás das casas, onde passávamos pelo corredor da morte […]

[JO] Nossas brincadeiras levavam-nos às ruelas escuras e lamacentas atrás das casas, onde brincávamos de corredor polonês […]

The word *career* can be used to refer to work in English, it is actually its most common use, while in Portuguese this connotation cannot be reproduced, both translators followed other possible translations for the word, thus the illocution was lost. Regarding *word and thing*, there is not a word equivalent to *gauntlet*, therefore the translators decided for the available name for it in Portuguese. Braga used the name without any cultural reference, while O'Shea maintained the cultural reference existent in the Brazilian definition of gauntlet, the illocutionary allusion was maintained in both cases.

3.1.5 Word and thing

One example of word and thing was observed in string pair [15]:

[15] [JJ] […] he hoped I was not beginning to idle.

[…] [GB] não queria que eu começasse a relaxar nos estudos.

[...] [JO] ele disse que fazia votos de que eu não estivesse ficando preguiçoso.

Idle does not have a correspondent in Brazilian Portuguese, in other words, we do not have a lexical term that has this connotation, as idle can mean either *"not working"* or "incapable of worthwhile use" (MERRIAM-WEBSTER). Since in Brazilian Portuguese we do not have a word that carries these two connotations, each translator

made a different choice to convey the idea. Braga chose to relate the word to relaxing while O'Shea related it to laziness. We believe that, as in most word and thing occurrences, the meaning could be translated without interfering in the illocutionary power of the word. As *idle*, both words chosen by the translators have a negative meaning.

As well as in the example above, the subsequent string pair [16] is an example of word and thing, as defined by Lefevere (1992):

[16] [JJ] He was fussing at the hallstand, [...]

[GB] Ele estava mexendo na chapelaria do corredor, […]

[JO] Ele estava todo nervoso diante do cabideiro do *hall*, procurando a escova de chapéus e respondeu rispidamente: [...]

The word *fussing* connotes that the person was a bit anxious or agitated. Braga omitted this connotation and O'Shea explicitly exposed it. Other descriptions in this part may suggest that the uncle was drunk, so it would make sense that Joyce would reinforce the idea using this word.

In string pair [17], *gazing* suggests that the boy kept at it for a while, not only looked. However, Brazilian Portuguese needs the time conjugation to say if it happened for a while or not.

[JJ] [17] Gazing up into the darkness I saw myself as a creature driven and derided by vanity; […]

[GB] Ao olhar para a escuridão me vi como uma criatura movida e vilipendiada pela vaidade; [...]

[JO] Olhando para a escuridão lá em cima vi a mim mesmo como uma criatura comandada e ludibriada pela vaidade [...]

In addition, *gazing* implies that you are not necessarily thinking about what you are looking at. As the boy, he is not necessarily thinking about darkness, not even seeing darkness, he is gazing at himself. In Brazilian Portuguese, we can grasp that the boy was staring at the darkness in both translations, although, we felt that Braga's translation gives a different notion of time, as it seems that boy looks at the darkness briefly and O'Shea's maintains Joyce's choice for the gerund.

As a visual aid, we have produced three graphs, one for each short story, thus one is able to visualize the data. They are presented at the end of each analysis.
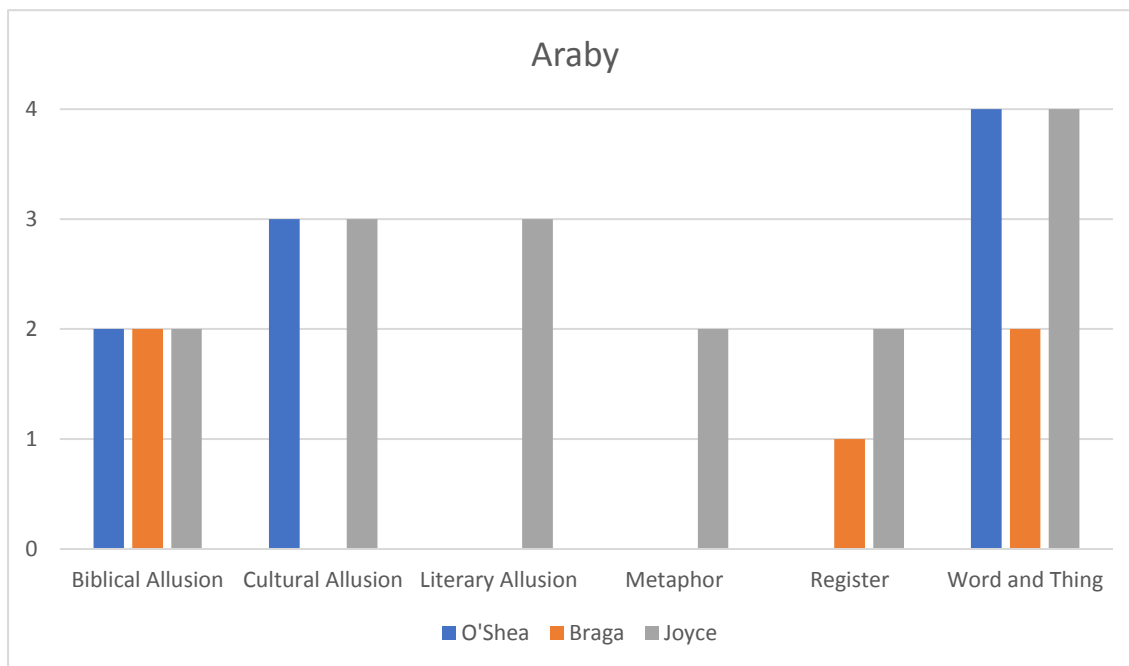
During the research, I could see that there are many important references that are lost and they are highly enriching for the understanding of the story. The name *Araby* itself, carries an important allusion to the comprehension of the story. As pointed by Gray (1999), the irony and romance the name carries. The name and other illocutions that are present in the text are lost in the translations.

3.2 Eveline

3.2.1 Cultural Allusion

In the string pair [18], there is another example of cultural allusion identified in the parallel corpus.

[18] [JJ] Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne. […]

[GB] A cabeça estava apoiada contra as cortinas, e no nariz estava o cheiro do cretonne empoeirado.

[JO] Encostou a cabeça na cortina e o odor de cretone empoeirado encheu-lhe as narinas.

As in *Araby*, the author sets the mood of the scene right in the beginning of the short story. The odor of dusty cretonne might seem like something from an old house to

a native speaker, but when translated to Portuguese, this feeling may get lost, as it is not so common to see the word *cretonne* being used in such a scenario. We believe the translators could have chosen a more familiar word to recreate the feeling of an old house in Brazilian Portuguese, the sensation a native reader may have had when reading this could have been recreated. However, this type of choices shows the translators positioning towards the source material.

In [19], the cultural allusion can be identified in *Keogh*, which is a Gaelic name.

[19] [JJ] little Keogh the cripple, she and her brothers and sisters.

[GB] […] o pequeno Keogh, o aleijado, ela e os irmãos e irmãs.

[JO] […] o pequeno Keogh, que era manco, ela e seus irmãos e irmãs.

Interestingly enough, the only child that seems to have a health problem worth mentioning is the one with the Gaelic name. The allusion is clear for a reader that has some knowledge of the Gaelic culture, however it will hardly be noticed by a Brazilian reader as it is not part of the Brazilian culture, the translator could have added a footnote or a note to explain the origin of the name.

The cultural allusion in [20] is related to St. Margaret Mary Alacoque.

[20] [JJ] Blessed Margaret Mary Alacoque.

[GB] À Abençoada Margarida Maria Alacoque.

[JO] […] ao lado da gravura colorida que louvava a beata Margarida Maria Alacoque.

A catholic French nun who had visions in which Jesus told her to share his word and love to all. After several investigations, she was considered a "servant of God" and beatificated. Not only does this show how Eveline's family was catholic, but one could see some resemblance between the St. and Eveline. Eveline sacrificed her life to take care of the house and after that to take care of her father. The nun sacrificed her life to serve God. As the nun would not be known by most Brazilian readers, the connection that can be drawn between the two is lost in the translated versions.

In sequence, string pair [21] is an example of cultural allusion.

[21] [JJ] He took her to see The Bohemian Girl […]

[GB] The Bohemian Girl

[JO] Levou-a para assistir *A jovem boêmia* […]

The Bohemian Girl is an opera from Michael William Balfe from 1843. It depicts the daughter of a count, Arline, she is kidnapped from her father's castle and becomes a gypsy, but in a turn of events she is recognized as a noble. However, she is still in love with the Romany she loved when she was living as a gypsy, her lover invades the castle and is accepted by her father. The play was presented in London, Dublin and New York and it was very famous, therefore most English readers may have heard of it. Among Brazilian audiences the paly does not seem to be so famous, therefore the allusion is lost. We can see how the pair from Joyce's story can relate to the piece, as they also had her father being against them.

String pair [22] is an example of cultural allusion.

[22] [JJ] […] he sang about the lass that loves a sailor, […]

[GB] […] quando ele cantava sobre a garota que amava um marinheiro, […]

[JO] […] quando ele cantava a canção sobre a jovem que amava um marinheiro, […]

The sentence above is the name of a song from Charles Dibdin, the allusion is lost in both translations as it is part of the text one could thing that it was just a piece of a song and not its name. *The Lass That Loves a Sailor* is about a sailor that is looking for a girl to love, as the sailor in the story.

The next string pair [23] is an example of cultural allusion.

[23] [JJ] "I know these sailor chaps," he said.

[GB] - Eu conheço esses marinheiros, disse.

[JO] - Conheço bem esses marinheiros - ele disse.

Frank does not only say sailors, he says "sailor chaps" (JOYCE, 1999), alluding to some kind of intimacy. Braga's translation omits any sign of intimacy, O'Shea's explicitly states that the sailor was familiar with the men. The sign of intimacy reinforces the idea that that is part of his world and that he will abandon that to be with her.

3.2.2 Metaphor

The string pair below [24] is another example of metaphor/word and thing.

[24] [JJ] "Look lively, Miss Hill, please."

[GB] Tente parecer mais animada.

[JO] -Mexa-se, Miss Hill, por favor!

In Brazilian Portuguese, it would sound bizarre to tell someone "look lively". Each translator dealt with this occurrence in their own way. Braga translated it for a very common sentence that is said when someone looks tired, while O'Shea related the expression to movement, exactly what Eveline cannot get herself to do at the end of the story. It is interesting to consider the word choice that Joyce made, Eveline does not seem to have a life of her own, she does what she was told do to by her mother and what she is told to do by her boss and her father, one could say that this sentence represents a metaphor to her state, in which she is not even alive, she is paralyzed by everything that surrounds her. We believe that O'Shea's translation transfers the possible metaphor to Brazilian Portuguese, while Braga's does not.

3.2.3 Register

The string pair [25] below is an example of register.

[25] [JJ] Buenos Ayres where he had a home waiting for her.

[GB] […] Frank tinha uma casa esperando por ela.

[JO] […] onde uma casa a esperava.

While the author used the word *home*, that carries a more loving sense. Both translators decided to keep the translation for the word *casa*. A possible reason for this choice would be that the word *home* (*lar* in Brazilian Portuguese) is mostly used in very specific contexts, while in English it sounds natural when one speaks with more intimacy about the place they live, thus the illocution is absent in both translations.

3.2.4 Typography

String pair [26] is an example of typography.

[26] [JJ] What would they say of her in the Stores […]

[GB] O que iriam dizer a seu respeito nas Stores […]

[JO] O que diriam na loja […]

The author used an uncommon typography for *store*, as they are always written in capital letter. Therefore, Braga chose to keep the English word and with its peculiar typography, O'Shea decided to translate the word and change its typography, excluding

the capital letter. We believe that a possible reason for the capital letter could be related to the importance that Eveline gives to the opinion of the people from the Stores.

3.2.5 Word and thing

The string pair [27] is an example of word and thing.

[27] [JJ] […] her promise to keep the home together as long as she could.

[GB] […] lembrá-la da promessa de cuidar da casa enquanto pudesse.

[JO] […] lembrá-la da promessa que fizera à mãe, da promessa de manter o lar unido enquanto pudesse.

While in English *keep together* carries not only the idea of maintaining a unit it also means to take care of, in Brazilian Portuguese the translators had to decide between one or the other, as we do not have a word that carries both meanings. Therefore, a part of the allusion is lost in each translation, in Braga's we have the idea of taking care while in O'Shea's she will keep the home united.

The string pair [28] is an example of word and thing.

[28] [JJ] The boat blew a long mournful whistle into the mist.

[GB] O barco soltou um apito triste […]

[JO] O navio lançou dentro da névoa um silvo longo e triste.

The word *mournful* reminds one of death, as it is closely connected to the subject, but in Brazilian Portuguese morn cannot be used in this case, therefore this *mourning* that the sentence may carry is lost in the translation or delivered in the form of sadness without the idea of a loss

This is the last string pair in the analysis of Eveline, next we present the graph for the short story and a brief comment about the results.
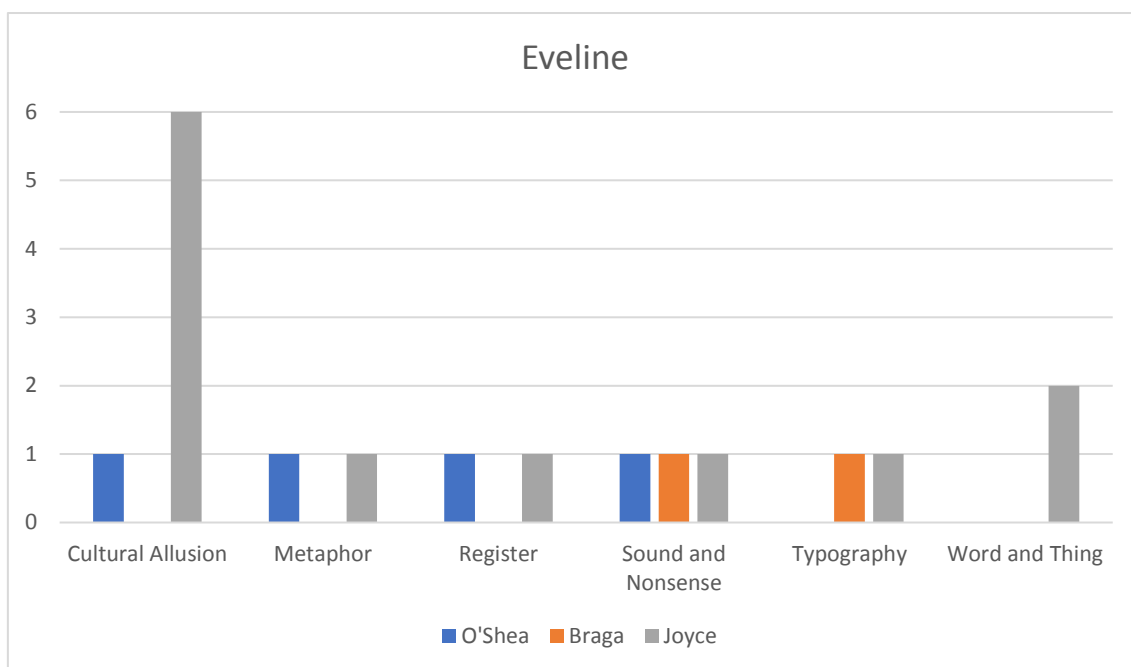
Eveline

Eveline is the short story in which paralysis is, in my opinion, the clearest. Because of how the main character finds herself, literally paralyzed in a situation she dislikes. Therefore, it is easier to translate those aspects, as they are not only in between the lines. However, it is filled with allusions, that, as in the other short stories make the piece even more meaningful.

3.3 The Dead

3.3.1 Biblical Allusion

The string pair below [29] is an example of biblical allusion.

[JJ] [29] And then it was long after ten o'clock and yet there was no sign of Gabriel and his wife.

[GB] [...] e não havia nenhum sinal de Gabriel e da esposa [...]

[JO] E também já passava das dez horas e nem sinal de Gabriel com a mulher.

The main character's name can be considered either a literary allusion or biblical. As Gray (1997) wrote, Gabriel Conroy is the main character in a novel from Bret Harte and the name of one of the angels that appear in the bible. "The name Gabriel, in Hebrew, means 'man of God' -- in tradition, an angel of death but also, as in Milton's Paradise Lost (IV) one of the guards of heaven." (GRAY, 1997, ¶ 22). The name Gabriel does not need translation, as the Christian culture is shared by both languages.

String pair [30] is an example of biblical allusion.

[30] [JJ] "They say you never cross O'Connell Bridge without seeing a white horse."

[GB] - Dizem que ninguém atravessa a O'Connell Bridge sem avistar um cavalo branco.

[JO] - Dizem que sempre que a gente atravessa a O'Connell Bridge vê um cavalo branco.

The white horse, according to Gray (1997), could refer to the tale in which Gabriel, the archangel fought against Mohammed in a white horse. Gray also states that there is a quotation from the Bible that says; "Revelation 19:11: "And I saw heaven opened, and behold a white horse; and he that sat upon him was called Faithful and True."" (GRAY, 1997, ¶ 213). As in the previous example, since the two cultures have share the belief in Christianity the allusion is not lost for the readers that have knowledge of the Bible. The allusion can also be considered a cultural one, as the characters may be referring to a legend. However, we were not able to find any trustable source for the legend.

The string pair [31] is an example of biblical allusion.

[31] [JJ] "named Michael Furey.

[GB] [...] chamado Michael Furey, respondeu ela.

[JO] […] chamado Michael Furey.

Keeping the name of the character the allusion may be lost to those readers that do not know that Michael in Portuguese is usually adapted to Miguel, the archangel. Thus, Gretta's present love is Gabriel, the announcing angel and Michael, as analyzed by Gray (1997) the warrior angel.

3.3.2 Classical Allusion

In [32], we have an example of classical allusion that is not lost during the translation process.

[32] [JJ] Constantine who, dressed in a man-o-war suit, lay at her feet.

[GB] [...] Constantine, que, vestido com um uniforme de marinheiro, [...]

[JO] [...] Constantino, sentado a seus pés e vestido de marinheiro.

Gray (1997) explains that Constantine is the first Roman emperor to have converted to Christianity. Gabriel's brother works in the church, keeping religion closely related to the name. It is interesting to mention that Braga, kept the spelling of the name as it is in English, O'Shea changed it to the Brazilian spelling. The allusion is not absent either way, as Brazilian culture is highly influenced by Classical culture.

Another example of classical allusion can be observed in [33].

[33] [JJ] Irish hospitality, sad memories, the Three Graces, [...]

[GB] [...] hospitalidade irlandesa, memórias tristes, as Três Graças, [...]

[JO] [...] hospitalidade irlandesa, tristes recordações, as Três Graças, [...]

The Three Graces, were, as stated by Gray (1997) Agalaia, Euphrosyne, and Thalia, daughters of Zeus, they were the personification of grace, beauty and the enjoyment of life. As the Brazilian culture is also highly influenced by classical culture the allusion is not lost, both translators maintained the reference and used the name they have in Brazilian Portuguese.

3.3.3 Cultural Allusion

String pair [34] is an example of cultural allusion.

[JJ] [34] But Miss Kate and Miss Julia had thought of that and had converted the bathroom upstairs into a ladies' dressing-room.

[GB] Mas a sra. Kate e a sra. Julia tinham pensado nisso e convertido o banheiro no andar de cima.

[JO] Mas Miss Kate e Miss Julia tinham pensado nisso e convertido o banheiro do segundo andar [...]

Gray (1997) affirms that these characters are based in the misses Flynn, two sisters who owned a musical academy in Dublin. The allusion cannot be recreated in Portuguese, as the characters are not known in our culture. The translators chose to, as aforementioned, keep all the names as the source material, a possible solution to maintaining the allusions would be to add footnotes or localizing the names to fit a similar figure in the Brazilian culture. In addition to the allusion to the names, there is an allusion to their social class; owning a bathroom at the time was a sign of wealth (Gray, 1997). The allusion fits the Brazilian culture, as the same situation was applied for Brazilian city habitants from that period.

In string pair [35] there is an occurrence of cultural allusion.

[35] [JJ] A picture of the balcony scene in Romeo and Juliet hung and beside it was a picture of the two murdered princes in the Tower [...]

[GB] Lá estava pendurada uma gravura da cena da sacada em Romeu e Julieta, e ao lado uma tapeçaria com os dois príncipes assassinados na Torre [...]

[JO] Nela havia um quadro da cena da sacada de Romeu e Julieta e ao lado um outro quadro tecido por tia Julia quando menina, em lã vermelha, azul e marrom, com os dois principezinhos assassinados na Torre.

In [35] the second painting refers to the murder of two princes that are believed to have been killed by Richard III, England's king. The allusion may not be so common for a Brazilian reader, as it would be to a reader from the United Kingdom. Braga's translation followed the source material, while O'Shea's did a subtle explicitation in the translation, the fact that both were still children when they were murdered, it is done in a such interesting and Brazilian way, as he simply uses the diminutive in the word *princes*, commonly used in Brazilian Portuguese to refer to children or small objects. Therefore, even if the story is not so well known among the Brazilian audience, O'Shea made it considerably clearer. As Romeo and Juliet, the characters from this painting are also depicted in one of Shakespeare's play. The connection between the two paintings may be lost if the reader does not have that knowledge. Gray (1997) suggests that the connection between the two paintings may be love and death.

In string pair [36] there is cultural allusion.

[36] [JJ] Gabriel himself had taken his degree in the Royal University.

[GB] [...] Gabriel havia se graduado na Royal University.

[JO] […] Gabriel graduara-se pela Royal University.

The University was known for favoring English and Protestant traditions and this may hint to Gabriel's relation towards his country (GRAY, 1997). The allusion is lost, unless the reader has knowledge of this peculiarity of the University, which is not expected from most Brazilian Portuguese readers.

3.3.4 Literary Allusion

The Dead's first illocutionary occurrence is its name, since *the Dead* may refer to a poem in Thomas's Moore, *Irish Melodies*, according to the Gray one of the most popular books in Ireland at the time. The name of the short story was translated and none of the translators has added a footnote to refer to the book, therefore the allusion may have been lost.

String pair [37] is an example of literary allusion, in fact, the author of the melodies is the same author that may have inspired the name of the short story.

[37] [JJ] […] or from the Melodies would be better.

[GB] [...] ou das melodias irlandesas de Thomas Moore [...]

[JO] [...] Ou das *Melodies* seria mais apropriada.

However, Joyce does not mention the author's name, only the word *melodies*, assuming that, his readers would understand the allusion. Each translator dealt with this in a different manner, while Braga used explicitation (BAKER, 1998) to clarify the allusion, writing that the melodies were Irish and their author, O'Shea decided to, as it seems to be a tendency in the translator style, follow the source material and keep the word *melodies* with no explanation on what exactly they are, however he kept it in English and italic making it easy for the reader to understand that Gabriel is not merely referring to song, but to a specific piece.

Another example of literary allusion identified in *The Dead* can be observed in the string pair [38].

[38] [JJ] […] and gone great ones whose fame the world will not willingly let die."

[GB] […] cujo renome o mundo não deixa morrer.

[JO] [...] daqueles mortos ilustres cuja glória o mundo não há de deixar perecer.

According to Gray (1997), it refers to Second Book of Milton's *The Reason of Church Government Urg'd Against Prelaty* (1641) "written to aftertimes, as they [the world] should not willingly let it die." (MILTON apud GRAY, 1997, ¶ 167). Only reading in English one could see the resemblance between the sentences, thus, possible the allusion is lost.

3.3.5 Grammatical Norm

String pair [39] is an example of grammatical norm.

[39] [JJ] The men that is now is only all palaver and what they can get out of you.

[GB] - Os homens de hoje só querem saber de palavrório [...]

[JO] - Os homens de hoje só querem saber de conversa fiada [...]

One characteristic of Lily's speech is that she does not conjugate the verb, as the noun is plural and the verb is singular. Gray (1997) affirms that the way Joyce uses this language resource to portray the lack of education of the girl. Curiously, both translators erase Lily's error and the sentence does not deviate from the standard norm in the translated version, omitting the girl's picturesque speech and educational background.

3.3.6 Metaphor

In [40], the metaphor is related to death, since death appears as the recurring theme in the short story.

[40] [JJ] Mrs. Malins will get her death of cold.

[GB] Assim a sra. Malins vai pegar um resfriado.

[JO] Mrs. Malins vai pegar um baita resfriado.

To use death in such sentence would not sound very natural in Portuguese, unless the translators opted for "*vai morrer de frio*", however they choose to maintain the sickness in their sentences, instead of death, thus losing the metaphor in the sentence.

Similarly, in [41] Joyce uses an expression that resembles death.

[41] [JJ] The smile passed away from Gabriel's face.

[GB] O sorriso desapareceu do rosto de Gabriel.

[JO] O sorriso desapareceu do rosto de Gabriel.

The expression *passed away* cannot be translated to Brazilian Portuguese and still keep the relation to death. Both translators maintained the meaning of the expression in their translations, however the metaphor to death is lost.

3.3.7 Pun

String pair [42] is an example of pun.

[42] [JJ] "Well, I hope, Miss Morkan," said Mr. Browne, "that I'm brown enough for you because, you know, I'm all brown."

[GB] Bem, sra. Morkan, espero que pelo menos eu esteja moreno o suficiente, pois como a senhora sabe eu sou moreno até no nome!

[JO] Espero, Miss Morkan - disse Mr. Browne -, que a senhora ache que eu esteja bem dourado, pois sou "bronzeado" da cabeça aos pés.

Mr. Browne makes a pun with his name and the color brown that the pudding should have, which cannot be recreated in Brazilian Portuguese. Braga translated the quotation and tried to maintain the joke in the text, using both *moreno* for de pudding and for Mr. Browne. O'Shea, on the other hand, explained the pun in a footnote stating that Browne is referring to his name.

3.3.8 Register

The string pair below [43] is an example of register.

[43] [JJ] Kate and Julia came toddling down the dark stairs at once.

[GB] [...] Kate e Julia desceram cambaleando pelo escuro lance de escadas.

[JO] Kate e Julia desceram a escada escura um tanto trôpegas.

Joyce uses the word *toddling* three times in *The Dead* to refer to the sisters. Toddling, according to Merriam-Webster Dictionary, implies something childish. In Brazilian Portuguese, we do not have a word that carries this idea of walking like a child that sounds natural to be used while describing two grownups. Nonetheless, Braga opted for *cambaleando* and O'Shea chose to use *trôpegas*. Both can be used to describe either a child struggling to walk or a drunk person trying to keep balance, so the connotation carried in the source material was not kept as the sisters do not seem as childish as in the source material.

String pair [44] is an example of register.

[44] [JJ] "I was great with him at that time," she said.

[GB] Nós éramos muito próximos naquela época, respondeu ela.

[JO] - Fui feliz ao lado dele naquela época - ela disse.

Gray (1997) mentions that, to say "you were great with someone", was used at the time to say people were close to each other, not necessarily in love. Braga's translation is similar to what Gray suggested the meaning of the sentence is, the reader cannot say for sure that they were a couple, one only knows that they were close. On the other hand, O'Shea seems to have seen more love in Gretta's speech, thus, maybe, why his sentence, in Portuguese, tends to a relationship more based on love than friendship. Thus, O'Shea's translation does not allow the reader to create his own interpretation of the sentence, as in the source material.

3.3.9 Word and thing

String pair [45] is an example of word and thing.

[45] [JJ] He could have flung his arms about her hips and held her still, […]

[GB] Gabriel poderia ter abraçado aquele quadril e a estreitado, [...]

[JO] Ele desejava abraçá-la na altura dos quadris e suspendê-la [...]

According to Merriam Webster, "flung" means "to throw forcefully, impetuously, or casually" (MERRIAM-WEBSTER). A form of translating this would be to use explicitation (Baker, 1998) and clearly state that he would jump on her. As it may sound too aggressive both translators decided to omit the verb and changed it for *hug*. In Brazilian Portuguese it seems to fit the situation better than the word in English. However, changing the verb changes how the reader sees Gabriel's feelings, hug seems much more controlled than flung, thus the rush of feelings he seems to have in the translations became softened.

String pair [46] below is an example of word and thing.

[46] [JJ] The time had come for him to set out on his journey westward.

[GB] Estava na hora de começar a jornada rumo ao ocidente.

[JO] Chegara o momento de iniciar a viagem para o oeste.

The exact translation of "westward" will depend on the translators' point of view. As westward can mean more than one thing, even in the source text the meaning is open and scholars debate over it, as Gray (1997) points out.

> Consequently, there has been considerable disagreement over whether Gabriel is now irretrievably dead spiritually or that he is realizing here that his true regeneration lies in the renewal of life that can come from seeking out his roots, of no longer being a "West Briton." (Gray, 1997)

Gray (ibid) mentions, it is up for the reader to decide what westward means, does it refer to going back to his roots or spiritually dying? Both translators managed to keep the ambivalence of the sentence, however each one chooses a different word and in Braga's translation, we feel that the Brazilian Portuguese word that was chosen gives more the idea of leaving Ireland than going to its countryside. As usually in Brazilian Portuguese, *ocidente* refers to the continent and not the orientation. While in O'Shea's translation the word *oeste* could refer to the continent or to the direction.

With example [46] we conclude our analysis section and now we present *The Dead's* graph and a general view regarding the results of the analysis.
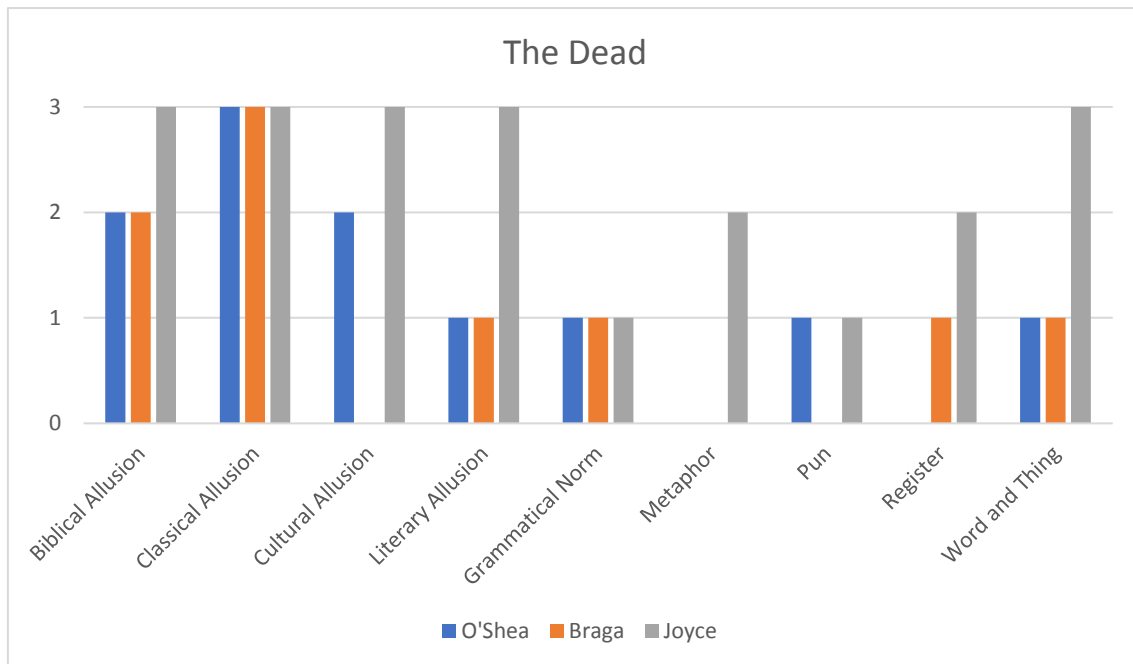
The Dead

The dead was the short story that carried the highest number of illocutions. We believe this has happened because the story is the densest one and also because Joyce writes mostly in between the lines, the clearest parts of his text are as revealing as the things that are not said. The main theme of the story is death and yet the subject is never clearly discussed. However, it is present in an enormous quantity of sentences.

Politics and Ireland are also depicted in the story and these are suggested by the many allusions to Ireland's history, culture and traditions. Other than the part in which Gabriel is accused of being a West Briton there is no direct conversation regarding politics. Nonetheless Gabriel is constantly referring to something related to Britain, while the other characters seem to be closer to Ireland, yet he is the one that has a revelation at the end of the story. There are many things that are not said in *The Dead*, but they contribute heavily to the comprehension of the story, being able to see all of these subtleties makes the text much richer. Unfortunately, many allusions and these subtle sub-topics are lost as they discuss a few topics that are closely related to the Irish culture at that time. However, we feel that one of the translators was able to maintain the illocutionary power that the texts bring.

Another thing that contributes to the allusion in the story is that the source language (English) and the target language (Brazilian Portuguese) share classic culture and many cultural aspects from western cultures. However, the cultural aspects that were specific of the Irish culture were mostly lost in translations. These, could have had footnotes added to them, this way the reader would be able to see many other aspects the

text brings and be able to see how rich the short stories are. However, not all readers enjoy a book with many footnotes and many publishing houses do not recommend their use, thus, the addition of these footnotes would make the books specific for a public that is used to them and accepts them.

Overall, we believe that the illocutionary power in these texts is immensely important to its apprehension and understanding and being able to comprehend those will give you a myriad of new aspects to analyze the texts. After the brief analyses regarding the data gathered we proceed to the conclusion.

4 Conclusion

At the beginning of the research, we did not expect the number of illocutions that we actually have encountered in the parallel corpus. After the analysis, I realized that there are several possible interpretations in the translation of short stories, and those possibilities are closely related to the illocutionary power of the source text. The first time I came across *Dubliners* I was in the 4th period of my graduation and, although I could not grasp as many of the references at that time, I knew that my conclusion work would be related to it.

The results of the research opened my perspective in relation to what it is to be a translator, what translating means, what may be lost and gained when one reads the book in a different language. When we say *lost*, we do not mean it in a derogative way. We just call the reader's attention to the fact that translation is related to decision making. In the case of allusions, for example, the translators might deal with that in a myriad of ways, even by keeping, replacing, or adding a footnote to explain it.

It was clear that the translators whose works were analyzed in the present investigation have different opinions on what translation is. On the one hand, Braga is like the character *Gallus*, who is not afraid to change something here or there, relating to a more contemporary view on translation, where the translator has freedom to modify the text without the strict compromise with the original author. On the other hand, O'Shea has not made drastic changes in his translation, all the cultural allusions, were kept, even if the allusion was not explicitly part of our language. Nevertheless, Braga never translated any terms, being that a college or a song, while O'Shea gave his readers some insights on what the songs or dialogues meant. Both translators chose not to localize any

of the allusions, which is an option if one wants to adapt the text into the culture it will be translated to.

Both translators accomplished the task of producing good translations, but some particular distinctions were noticed after the analysis. O'Shea was translating the book for the second time, thus, he had a great advantage against Braga, who was translating James Joyce for the first time. The first translator was more familiar with the material, as he states, he was revisiting his own translation. It feels as if this has allowed him to grasp more the peculiarities of the source material and bring them into Brazilian Portuguese. O'Shea's style seems to be "closer" to the source material, since he tried to interfere very little in the text, while still making it sound like something that a Brazilian would have written.

From my point of view, good translations are the ones that are able to convey the main story without significant changes. For instance, if we think about the short story from the beginning, *The Kleptomaniac Translator*, I would say he does not produce a good translation, not because of his free style, but because he changes many things that may add meaning to the story. Such as, when he disappears with the countess jewelry, her character is changed, as she is not so clearly rich, other than her noble title, she shows no characteristics of her social class. Therefore, if the translator is freer, but is able to maintain the story, the characters peculiarities and the author's specificities I believe we have a good translation, if such term must be used.

In relation to the experience of reading the translated book, I feel that if you are not a professional reader, as *Letras* students are expected to be, great part of the possible analysis for the text will not be grasped. A bilingual reader will have a comprehension that comes from exterior sources and not from the reading itself. As for, most readers, I cannot say how one would interpret James Joyce in translation, but given the comparison, I do think there is significant loss in the illocutionary power of the text. However, even if there is a loss in the illocutions, one can still enjoy the reading and take many things from it, even without the specific aspects that are not present. There is a collection of books in Brazil called *Os Universais da Literatura*. As the name suggests, it is a collection of books from all over the world. Literature deals with problems that are part of humanity. In spite of the fact that each people has their peculiarities, many topics are shared by our restless nature and writers from different parts of the globe. Even if they do not share the culture of all places, they are able to deal with humanity questionings that are universal.

Literary translations are "rewritings" of the source text, there is no way to reproduce what was in the source text word by word. Each language is different, has its own characteristics and subtleties, it is not supposed to be an exact copy, that could even be negative for the work, as it could not be understood in other cultures. Both translators had that in mind and never tried to make a copy, in their own way they rewrote the same book.

Translation cannot grasp all the illocutions, all the subtleties and allusions a text brings, that would not be rewriting, it would be impossible. Translators do more than that, as mentioned before, they are a bridge between two cultures (POPOVIC and EVEN – ZOHAR apud LEFEVERE, 1992), whether they add footnotes, localize the terms which carry an illocution or keep it in English, what will be grasped by the reader is highly based in their choices.

Finally, I would like to recall the issue of paralysis, which was cited a couple of times in the analysis and it is a recurring theme in *Dubliners*. During the analysis, we noticed that. *Araby* is the short story where paralysis occurs more in between the lines than in *Eveline* or *The Dead*. This probably happened because in *Eveline* paralysis is clearly the main subject, as the girl wants to live her life and move to something new, but ends up, literally, paralyzed with fear, in *The Dead* the author has more pages to expand on the subject. In *Araby*, however, the idea is merged in the text, thus, why this was the only short story where we were able to point out exactly where one may see paralysis and how translators dealt with the concept.

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